

oni. Portrait of an ecclesiastic with a beard, in a black furred robe and red undergarment, seated at his ease in an armchair, his right hand over one arm, his left holding a book with one finger in it; buildings and landscape in the background. . . . In point of animation and truthful delicacy and in keeping, this portrait is of first-rate order. . . . From the collection of Wm. Jones, Esq."

[AMEN]SISPROTHONOT[ARI]VSAP[OSTO]LICVS.
COMES ET ÆQVES ANNO. DNI. MDLXXXIV.

This could be translated into English in this manner: Bartolomeo Bongo, Doctor of either Law (canon and civil), Canon and Primicerius¹ of the Cathedral of Bergamo, Apostolic Prothonotary, Count and Knight.

It is not unusual to find inscriptions with the date of the sitter's death added



PIETÀ BY CARLO CRIVELLI

The sitter is a man of middle age, of a determined and thoughtful aspect. An inscription added within a short time of the execution of the work, judging from the condition of the pigment, gives his name and dignities, also the date of his death, which was six years after the death of the painter. The inscription is as follows:

BARTHOLOMEVS BONGVS I. V. D. CAN[ONIC]VS
ET PRIMICER[I]VS CATH[EDRA]LIS BERG

to portraits of an official or ceremonious character by another hand than that of the artist, if he were not available. The coat-of-arms in the upper right-hand corner, consisting of a silver shield traversed horizontally by three red bands and surmounted by the ecclesiastical tasseled hat, is in all likelihood an addition of the same time as the inscription. The lettering on

¹An ecclesiastical dignity ranking next to that of Bishop.

the book which the sitter holds is, however, by Moroni himself. One can make out

PLAV 1. sup. 1. 1.ff. si gs libi dic. non obtempe.

The first word is undoubtedly a contraction of Plautus, but it is not evident to what the other letters refer.

Moroni is acknowledged to be among the greatest in representing the surface of things and the physical characteristics of his sitters; but in certain cases, and we believe that our picture is among these, he goes deeper and expresses a character. When he succeeds in this, in penetrating the outward envelope to the soul of the sitter, as Morelli said, his portraits are then almost worthy to rank with those of Titian.

The representation of Tintoretto's work in the Museum collection has consisted of the large painting, the Miracle of the Loaves and Fishes, the Doge Mocenigo in Prayer, which is a sketch for a decoration in the Ducal Palace, and a school rendering of the Last Supper, the original of which is in the Church of San Trovaso in Venice. All these exemplify his application of religious subjects to wall decoration. As a specimen of his work in portraiture, there has now been added to these a picture, called The Portraits of Two Brothers. Its history is unknown, and the subjects are unidentified. The work is ascribed to Tintoretto on excellent authority. Among those who have pronounced it as such it suffices to name Mr. Herbert Horne.

Portraits occupy an important place in Tintoretto's output, and with scarcely a break for three centuries have been regarded by the best judges as types of their kind. Each branch of painting that he undertook was impressed with the stamp of his personality. Portraiture shows, more distinctly than other sorts of picture-making less directly in contact with personal preferences, the changing fashions of the times. Tintoretto's portraits illustrate in no uncertain way the state of mind and the manners of his epoch. The Venetians always insisted that their portraits should be decorations,

that they should be primarily beautiful pictures; but in the late sixteenth century, good form and correct deportment take the place of the demand for the extreme characterizations of a more individualistic age. As a rule, Tintoretto's sitters are shown as on ceremonious occasions. They are at their best and in poses which describe their station and breeding. This is certainly the case of most of his famous portraits: the gentlemen who kneel before the Virgin, or those protected by Saint Giustina, of the Venice Academy; the Antonio Capello in the same place; the Vincenzo Zeno in the Pitti; the Procurator of Saint Mark's in Berlin, to name the first that come to mind. It is only in works like the Sansovino in the Uffizi or the self-portrait in the Louvre, things done for his intimates, that the artist confesses to his interest in a more subtle psychology.

The emotional expression of our newly acquired work differs from that of the prominent examples in that it is much more intense than usual. As a matter of fact, beyond technical methods our picture has but little in common with them. The subjects are a young man of sixteen or seventeen who stands with his hand on the shoulder of a boy of about eight. They are both sickly. There is something in the melancholy of the elder, whose head hangs languidly on one side, looking toward the spectator with lackadaisical eyes, which seems to presage the dolorous types of Greco. The younger is also sad. His face has the helpless wonderment of a child who comes in contact with a great trouble he is unable to comprehend.

The general aspect of the picture is in accord with this mournful impression. The faces are pallid, and the colors of the garments are black and dark brown. Back of them is a gray stone wall, which ends at the left showing a vertical strip of tempestuous sky at nightfall. Though of restricted range, the color-scheme has a sombre beauty, and the painting has Tintoretto's characteristic rapidity of execution and his dislike of any show of painstaking.

B. B.



THE PORTRAITS OF TWO BROTHERS
BY
TINTORETTO

DEPARTMENT OF CLASSICAL ART
ACCESSIONS OF 1912
BRONZES



FIG. 1.

AS regards both representative character and quality of workmanship, our collection of Ancient Bronzes already occupies a prominent place. Accessions in this department, therefore, should be of unusual importance so as to conform with the requisite standard. We were fortunate enough to obtain during the last year a number of bronzes which in every respect answer these requirements. In all, the new pieces number sixteen, of which ten are vases, five are statuettes, and one is a piece from a large statue.

The vases constitute a uniform group, having all been found together in a tomb at Civit  Castellana, the site of the ancient Falerii. They are splendid examples of the exquisite work which could be produced by Greek bronze workers; for in elegance of form and in precision and delicacy of workmanship such products as these have not been surpassed at any period. Moreover, they are at present covered with a brilliant, turquoise blue patina with a fine, smooth surface, which even enhances their beauty.

The vases consist of three jugs with beaked, trefoil mouths and high-shouldered bodies (fig. 2); four cylindrical jars, of which two retain their high handles; a patera with long handle; a vessel of which only the round mouth is preserved; and a silver cup of flaring outline with high bronze handle. All these pieces bear decorations, generally confined with characteristic restraint to the handle or to a few borders on the body of the vase, and all executed with the greatest care and delicacy. The most notable piece is the handle of the patera, which is indeed a masterpiece of Greek decorative art (figs.

3 and 4). The ornaments on it are very varied, and are executed partly in the round and partly in relief; but the different parts are all skilfully combined so as to form a harmonious whole. The attachment has a recumbent doe in flat relief, and is joined to the handle proper by a plaque with a spirited scene of two boxers and a trainer, modeled in the round. The handle proper has a fine design of scrolls and palmettes in flat relief, terminating below in a bearded monster. The artist has ingeniously combined actual utility with art by leaving an effective blank space below the boxers scene to act as a thumb-rest, and by making the scaly legs of the monster intertwine to form a ring, by which the patera could be hung up. The handles of the jugs terminate below in attachments, of which two are decorated with bearded satyrs. The other ornaments consist chiefly of beading, tongue and plait patterns, and shaded triangles, some incised, some in relief.

All these decorations are executed in the late archaic style, of the end of the sixth or the beginning of the fifth century B. C. This date is confirmed by the shapes of the vases, which are all characteristic of that period. The preservation is fortunately good; for, with the exception of a number of cracks, the vases are largely intact.

Among the statuettes must first be mentioned a wonderful little bronze figure, of the type usually styled grotesque¹ (fig. 1; height, $3\frac{1}{16}$ in. [10 cm.]). It represents a deformed man with a hunch on his back and his chest, a long hooked nose, and large protruding teeth. The artist has evidently tried to portray a creature of extreme ugliness; but it is executed with such spirit and with such careful attention to every detail that the result is a work of high art. The rendering of the face is particularly remarkable, for in spite of the exaggerated features there is a curious element of pathos in the expression. Moreover, technically the figure is of great interest, illustrating as it does the com-

¹ This statuette has already been published at length by the present writer in the *American Journal of Archaeology*, Second Series, XVII, 1913, p. 149 ff., pls. V, VI.



FIG. 2. JUG
ARCHAIC GREEK



FIG. 3. HANDLE OF
A PATERA, ARCHAIC
GREEK



FIG. 4. UNDER SIDE
OF FIG. 3



FIG. 5. SEILENOS
AND NYMPH,
ARCHAIC GREEK

plicated technique employed in the production of some ancient bronzes; the forearms, both of which are now missing, were evidently made separately and inserted. The whites of the eyes are of silver; the irises and pupils have fallen out, but were probably either of bronze, glass paste, or precious stone. The two protruding teeth are of silver; the hair and the whiskers are covered with a thin foil of niello, and the little buttons on the sleeves of the tunic are also of niello. Though the black niello can now hardly be distinguished from the dark patina, it must originally have been most effective when contrasted with the golden color of the bronze.

The period to which this statuette belongs must be late Greek; at least it is inconceivable that a work of so much spirit and animation and such masterly technique originated in Roman times, and its style and conception do not permit an earlier dating. The statuette is not a recent find, but has been known for a long time. It formed part of the Ficoroni Collection during the eighteenth century and was first published as early as 1754.¹ Its provenance appears to be unknown.

With regard to the identification of this figure, I have endeavored to show in the publication mentioned above that such grotesques are to be identified with the actors in the ancient farcical plays called mimes, and the reader is referred to that article for a discussion of the subject.

Another noteworthy piece is a statuette of Aphrodite in the attitude of the Knidian Aphrodite of Praxiteles (fig. 6). Its uncommonly large size (height, 20 $\frac{3}{8}$ in. [51.7cm.]) and its fine execution make it a piece of peculiar importance. The graceful proportions of the body and the wonderful delicacy of the face give us some idea of the powerful charm that was exercised by its famous original. The surface is considerably corroded, so that the beautiful modeling, which can be seen on the better preserved parts (such as the left forearm, the under side of the right forearm, and parts of the back), does not come out to its full value on the rest of the statuette. There can be no doubt, how-

ever, that the workmanship is Greek, not Roman; probably the product of a school of Asia Minor.

As is well known, the identification of the Knidian Aphrodite is based on representations on Roman coins from Knidos, which show the goddess in a similar attitude. The chief difference between the coin representations and the statues reproducing this type is that in the former the head is turned sharply to the left, while in the latter the inclination is much slighter. It is interesting to note that in our statuette the head is more nearly in the position of that of the coin types, though it is not, as there, in complete profile. In two respects, however, this statuette is farther removed from the figures on the coins than most of the statues: (1) the hair is not gathered in a knot behind, but is plaited and hangs down the back; (2) the left arm is not bent sharply at the elbow, but held considerably lower. Such variations of an important original that was copied again and again are very natural, and an examination of the extant Knidian reproductions will show how frequent they are. Artists grew tired of mechanically repeating one type, and were glad to introduce modifications, which, however unimportant in themselves, allowed some vent to their own imagination.

Bronze statuettes in the attitude of the Knidian Aphrodite are not uncommon; but these generally show modifications in the action of the left arm, which instead of holding the drapery at the side, is represented as grasping some attribute. Though the drapery in our statuette is missing, there can be no doubt that it was originally held by the left hand and that the figure corresponded also in this detail with the Praxitelean original.

The statuette is slightly restored, the left leg from about the middle of the shin-bone being modern; there were also originally several cracks and breaks, which have now been covered up.

Two charming examples of late archaic Greek art are a statuette of young Herakles, and a group of a Seilenos and a nymph. The former is represented as kneeling on one knee in the attitude

¹ Ficoroni. *De larvis scenicis*, pl. 9, No. 2.

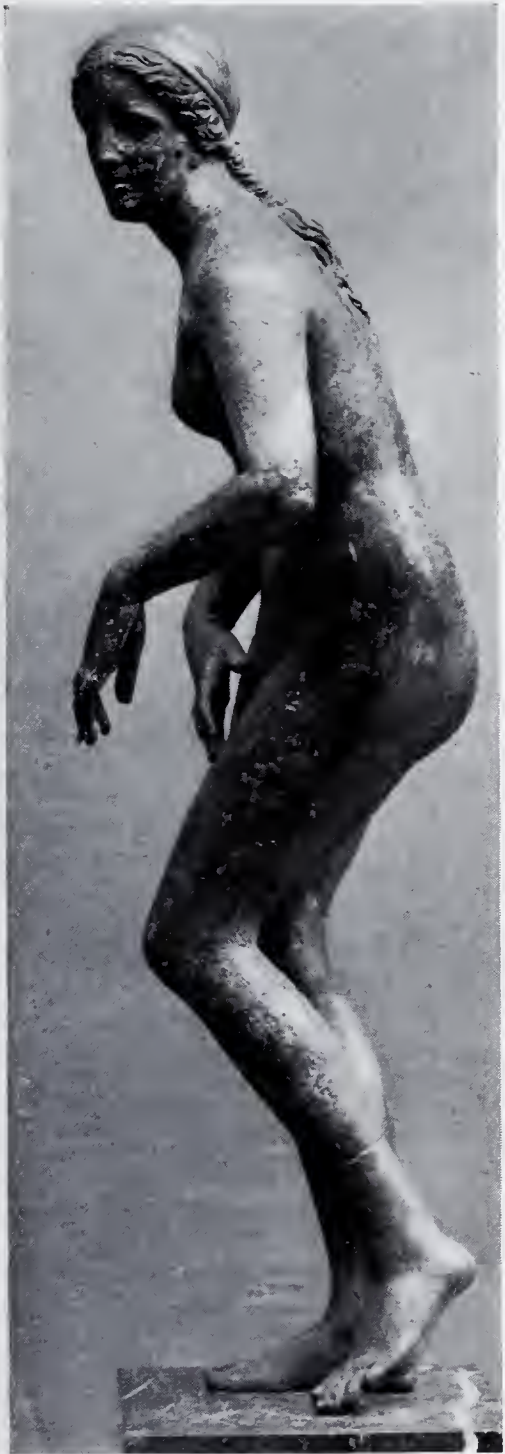


FIG. 6. APHRODITE
KNIDIAN TYPE

characteristic of early representations of rapid forward motion (fig. 7; height, $3\frac{1}{8}$ in. [7.8 cm.]). His right arm is raised, the left held forward. Round the waist he wears a lion's skin. From this and from the position of the arms the figure may be identified as Herakles; for Herakles advancing rapidly swinging the club in his right hand and holding out the bow in his left, is a favorite type in early Greek art. Though the attributes are now missing, both hands having been broken away, it is doubtless with these two weapons that we should complete the figure.



FIG. 7. YOUNG HERAKLES
ARCHAIC GREEK

The execution of the figure is excellent. The body is vigorously modeled, and the head and the lion's skin are worked with great delicacy. The style, though still archaic, is already well developed: the upper part of the body is no longer in full front, as in the more primitive figures, but turned partly sidewise; and the portrayal of the features is also more successful; the heaviness of the thighs, however, still shows the hand of the early artist. The probable date is the end of the sixth century B. C.

The small attachment on the left knee indicates that the statuette was originally

joined to another object, perhaps a tripod like that illustrated in the *Monumenti dell'Istituto* VI and VII, pl. LXIX, 2 and 3, where figures of similar style and with similar attachments occur.

The group of the Seilenos and nymph is another example from approximately the same period as the preceding (fig. 5; total height, $3\frac{1}{8}$ in. [10 cm.]). The Seilenos is represented as kneeling on one knee and placing his arm around the body of the nymph, who is sitting on his left shoulder. He looks up at her in an appealing way, while she raises her hands as if to ward off his advances. Both the nude, vigorous body of the Seilenos and the dainty, draped figure of the nymph are beautifully modeled, and all details, such as the incised lines for the hair and the little folds of the garments, are carefully rendered. Moreover, the composition is full of the naïve touches which constitute so much of the charm of archaic Greek art.

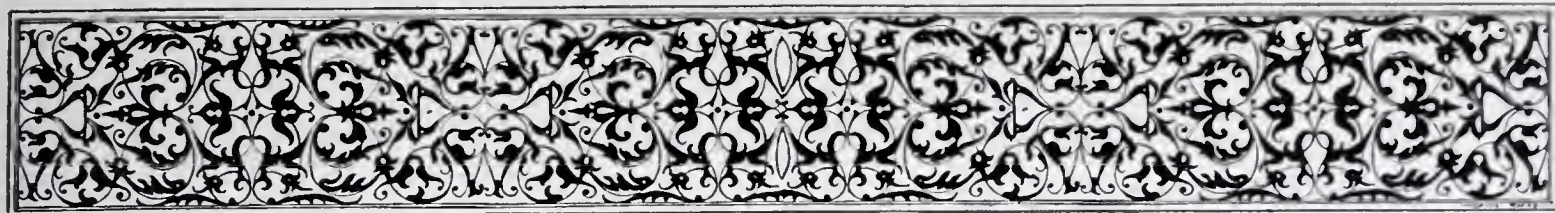
The fact that Seilenos is represented with hoofs and the general stress laid on his bestial character connect him more closely with Ionian art, so that the group is probably of Ionian workmanship, or perhaps Etruscan under Ionian influence.

The statuette of a standing youth is of fifth-century type. The type and the conception show close affinities to the art of Polykleitos, and as several bronzes and statues in this pose and with Polykleitan tendencies are preserved¹, it is reasonable to suppose that they all go back to an original by that artist. Unfortunately, the surface of our figure is considerably corroded so that most details of the modeling are now lost.

Finally must be mentioned part of a right foot, broken from a colossal statue. The modeling is forceful, though somewhat heavy, with the toes thickening considerably toward the tips. It belongs to the Roman period.

G. M. A. R.

¹See Furtwängler. *Masterpieces of Greek Sculpture*, p. 279 ff.



BENJAMIN ALTMAN — A TRIBUTE

WE have recently received the Tribute to the Memory of Benjamin Altman which was delivered by Dr. B. Sachs, at Temple Emanu-el on Friday, October 10th, and has been since printed, from which the following paragraphs are taken:

"The close friends of Benjamin Altman feel that one of their number should rise, in this sacred house of worship, to render for them in words, however feeble, a tribute of love, of respect, and of deepest gratitude to the memory of a man who was a true lover of his fellow-men, a sterling citizen, a great benefactor, a man of genius and of high intellect, whose life and noble ideals were an inspiration to those who enjoyed the rare privilege of knowing him intimately, and who was an exemplar of the highest virtues to those working side by side with him during many long years.

• • • • •
"Fortunate it was for him and for posterity that he recognized at an early day the wisdom of developing the love that was born in him for the pure and the beautiful. What more natural than that he should have turned from the activities of his everyday life to the cultivation of the fine arts, and that during the last thirty years he found the reward of his labors and his true happiness in that marvelous collection which he was able to gather about him? By the very make-up of his nature, having once entered upon the field of art, he was bound to rise to the front rank among collectors and in many respects to be a unique figure among them. The best and only the best — that was his principle, not because he was anxious to be known to be the possessor of great masterpieces, but because he recognized the educational value of such a collection as his. Having risen

from the ranks of the people, and being intensely American in spirit and in heart, proud of the development of his home city, firmly convinced of the progress the nation would make in the arts if the proper opportunity would be given to its people, it was his aim to gather here the best that could be acquired.

"In striving to improve his collection, he had the rare courage to weed out the lesser numbers until he succeeded in establishing a gallery in which each work was of great merit and had some special significance either for the collector or for the student of art. For Mr. Altman the purchase of a picture was not a mere whim; it was a proposition to be weighed carefully. However great the name of the master, a Rembrandt, a Memling, or a Titian, he had the courage to insist that the work speak for itself. His taste was so fastidious, his judgment so good, that even professed critics often acknowledged the correctness of his views. In some special fields of art, notably in that of Chinese porcelains, he was an expert of the highest order.

"His intimate friends will never forget the many rare evenings in that gallery when, after the cares of a busy day were laid aside, Benjamin Altman sat there, surrounded by the treasures nearest to his heart; never boastful, but intensely happy that he could give pleasure and instruction to those genuinely interested in art.

"The love of art brightened his life. When illness made the days dreary, the arrival of a rare porcelain, or the first sight of an eagerly sought painting, would bring cheer to his heart and make him forget all suffering.

"Whatever Benjamin Altman did, he did well. Call him the prince of merchants, call him a prince among collectors; but let me, who knew him well, call him a prince among men."

LOAN COLLECTION OF JAPANESE
SWORD GUARDS

THE Museum is fortunate in being able to show a notable selection of Japanese sword guards (*tsuba*) from the collection of Mr. Malcolm MacMartin, of this city. The guards are exhibited in a case in the present hall of Japanese armor.

Mr. MacMartin's special taste runs in the line of decorated guards, and consequently there are but few examples shown that date back of the eighteenth century. The division of centuries in the western method of computation was, of course, never a division in the minds of the Japanese and only roughly serves the purpose of classification. Nevertheless, the triumph of the Tokugawa clan in the civil wars that were raging at the beginning of the seventeenth century, resulting in the establishment of a régime that lasted down to 1868, affords a line of natural demarkation in the matter of sword guards, as well as in Japanese political history. Up to that time the guards had, with but few exceptions, been made of iron for actual use in warfare and these derive their artistic value from the quality and treatment of the iron and from excellence of design in openwork or stamping or carving in the same metal, and from variety of contour. It is true that one or more of the masters of the Kaneiyé family had earlier begun to decorate the iron guards with incrustations of gold and silver, although how long before the end of the sixteenth century the first of these masters flourished is still a matter of controversy, some authorities insisting that he worked toward the end of the fifteenth century and others that his date was one hundred years later. Even after the power of the Tokugawa shogunate was firmly established, doubts as to the continuance of peace under this rule naturally remained, and evidence of this may fairly be drawn from the fact that until well on in the seventeenth century vigorous iron guards were produced in large numbers, although with an increasing tendency toward elaborate decoration.

In the luxurious era of Genroku, cover-

ing the last decade of the century and extending into the next century of our reckoning, the art of metalwork received fresh development. Even the armorers of the time, such as Munesuke, produced varied works, of which the raven of embossed steel, recently acquired by the Museum, is a fine example. But the full flowering of the art of decorated guards in various metals — bronze, silver, *shibuichi*, and *shakudo* — with every variety of inlays and incrustations, came later in that century, and continued, with even excessive luxuriance, until the very end of the feudal system, late in the nineteenth century, and until the carrying of the two swords, the distinctive honor of the samurai, was forbidden by imperial decree. Twice within this period, the tendency to excessive decoration had been checked, notably by Goto Ichijo, working nearly three quarters of the century, and by the work and influence of Kano Natsuo, who survived until 1898, some twenty years after the occasion for the making of honest sword guards had ceased.

The schools of artists working from early in the eighteenth century are numerous, and the artists of the various schools who became individually famous are too many to enumerate. They are admirably represented in works of great distinction and beauty in the loan exhibition now on view. A few of the iron guards of earlier makers, notably a large guard signed Kaneiyé, and another signed Yasuchika, a guard admirably wrought in a design of rings, by Masanori, and a later guard of varied incrustations by Goto Ichijo working under the name of Mitsuyuki, afford excellent opportunity for contrast; but the prevailing charm of the exhibition lies in the variety and beauty of the guards in other metals. Such masters as Sekijo and Teijo, in addition to Ichijo, of the Goto school, Somin of the Yokoya school, Joi of the Nara school, and such great artists as Konkwan of the Iwamoto family, and Nagatsune, Mitsuoki, Atsuoki, and Hideyuki are shown in examples which we may well believe represent them at their best.

A beautiful *shakudo* guard, with decoration of waves, by Masahiro, naturally attracts our attention for its severity of de-

sign, which invites comparison with the early work of the school of Goto Ichijo, the master who notably revived the declining fame of the Goto family. A shakudo guard showing peonies in bold relief, signed, it appears, with only the name of the owner, may well have been the work of Ichijo himself. Jeweler's art could scarcely go further than in the wonderful guard by Konkwan, picturing a merry boy applauding a servant who has been well entertained on his rounds with New Year greetings. Of the finest quality of shibuichi is a guard with simple decoration of plum blossoms by Hokkyū. The immaculate workmanship of Natsuo himself, the last of the very great masters, appears in a guard of exquisite beauty, copied, as the record of the maker tells us, from a guard by Muneharu of the Miochin family; while in a guard, similarly copied by Kazuma of the Umetada family, tribute is paid to Tachibana Muneyoshi, an earlier master of the same family. Finally, we may note the exquisite guard in shakudo of almost satin finish, with design of flowering bush, by Teikwan, who records on the guard that he made it in a small cottage surrounded by the forest near the Sumida River, where it flows by Tokyo, in the era of Meiji, working thus with loving care in the twilight of a vanishing art of unique originality and enduring charm.

HOWARD MANSFIELD.

MUSEUMS AND THE PUBLIC

THE following paragraphs, reprinted from an editorial in The London Times for October 1st, chronicle a movement among English museums to make their collections of educational value to the general public.

"The recent announcement by the Board of Education that a personal guide will, from to-day onward, be ready to conduct visitors daily round the Victoria and Albert Museum, and the earnest speech made by the Minister of Education last Saturday, in which he stated that he had obtained a grant from the Treasury for 'educational experiments,' suggest some further consideration of the question how far our great

museums, with their vast educational potentialities, are utilized by the general public to the best advantage. It is now about three years since it was suggested in our columns that the usefulness of museums might be largely increased at very little cost. Instead of their merely serving the purposes of professional students or casual sightseers, they ought to be recognized as important agencies in national education, and for this purpose it was essential that competent guides should be provided. We warmly approved of this suggestion, and shortly afterwards it was put into practice. In April, 1911, the British Museum set the example, which was followed in 1912 by the Natural History Museum, of instituting popular expositions of their priceless treasures by guide demonstrators. The experiment has been entirely successful. No fewer than 60,000 people have been taken round these museums by the official guides in the short time that the system has been in force. Instead of the old system under which visitors were obliged to spend their time in a dreary hunt amongst labels and guide-books, and at last had to go away depressed and without having gained much knowledge, they have had the opportunity of learning the value of the collections, and having their interest stimulated, under the direction of a competent and sympathetic lecturer. It is with this experience before them that the Board of Education has decided to act in extending the system to the Victoria and Albert Museum.

"Meanwhile, in the provinces many of the large museums are following the example set in London. It has been arranged that members of their staff shall give short lectures on application; and this, we understand, is also being done in large towns on the Continent, such as Berlin and Munich. Unfortunately, members of the staff can rarely be spared from their duties, and the principle of appointing 'guide demonstrators' seems in every way preferable. . . . The Government might well appoint a committee of the Directors of all our great museums, together with the authorities of the Board of Education, to consider the whole subject."

NOTES

GEORGE ARNOLD HEARN

JUST as we are going to press, news has been received of the death of George Arnold Hearn, a Trustee of the Museum since 1903. Notice of his benefactions and his services to the Museum, with the action taken by the Trustees, will be given in the January *Bulletin*.

THE LIBRARY.—Among the gifts received during the past month are the following:
From Mr. J. P. Morgan:

Catalogue des porcelaines françaises de M. J. Pierpont Morgan, Paris, 1910.

Catalogue of the collection of watches, the property of J. Pierpont Morgan, compiled at his request by G. C. Williamson, London. Privately printed, 1912. No. 13 of a special edition of 20 copies on Japan paper.

Catalogue of manuscripts and early printed books from the libraries of William Morris, Richard Bennett, Bertram, Fourth Earl of Ashburnham, and other sources. Now forming a portion of the library of J. Pierpont Morgan. London, 1907. 4 volumes.

Collection Georges Hoentschel. Introduction et notices de M. André Pératé. Émaux du XII au XV siècle. Paris, 1911.

Collection Georges Hoentschel. Introduction et notices de M. André Pératé. Ivoires, orfèvrerie religieuse, pierres. Paris, 1911.

From Mr. Samuel P. Avery:

A valuable collection of autograph letters and signatures of American and European painters, sculptors, engravers, medalists, etc. There are contained in the collection autographs of some of the most celebrated early American artists, including Washington Allston, S. F. B. Morse, N. Gilbert Stuart, Charles W. Peale, Rembrandt Peale, Thomas Sully, Jonathan Trumbull, and J. Vanderlyn. The collection comprises six hundred and fifty-three items and in the European part, there appear the names of Fortuny, Millet, Roty, Théodore Rousseau, John Ruskin, J. M. W. Turner, and David Wilkie.

From Mr. Theodore M. Davis:

Belzoni, G. Plates illustrative of the researches and operations of G. Belzoni in Egypt and Nubia, London, 1820.

Description de l'Égypte, ou Recueil des observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française. Paris, 1821.

Prisse d'Avennes. Histoire de l'art égyptien d'après les monuments. Paris, 1878.

COMPLETE LIST OF ACCESSIONS

NOVEMBER, 1913

CLASS	OBJECT	SOURCE
ANTIQUITIES — EGYPTIAN. . . .	*The Mastaba-Tomb of Per-neb, from Sakkara, V dynasty, obtained from the Egyptian Government; red-granite door-jamb from a temple of Rameses II at Thebes; limestone relief representing an official and his wife, XVIII dynasty.	Gift of Mr. Edward S. Harkness.
ARMS AND ARMOR.	†Helmet, thirty-nine armor plates, belt buckle, two rondels, and four mounts for bow and arrow	

*Not yet placed on Exhibition. †Recent Accessions Room (Floor I, Room 6)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	pouch, Chinese, seventeenth century; sword-scabbard, Indo-Portuguese, eighteenth century	Purchase.
CERAMICS.	†Pottery pitcher, English, circa 1830.	Gift of Mrs. Russell Sage.
CLOCKS, WATCHES, ETC.	†Calendar watch, maker, J. M. Moilliet, English, early eighteenth century; five silver and two hundred and forty-seven brass-gilt watch cocks or brackets, English or French, seventeenth and eighteenth centuries.	Purchase.
METALWORK.	*Dish, Bidri ware, Persian, seventeenth century; three silver and nineteen brass-gilt Buddhist ornaments, Japanese, seventeenth to eighteenth century; nine silver and four silver-gilt book mounts, Dutch, French or German, eighteenth century.	Purchase.
	†Silver tankard and two silver cups, by Cary Dunn, American, late eighteenth century.	Gift of Miss Marie L. Tillotson, through Mr. Edwin C. Kent.
PAINTINGS.	*Altarpiece, Madonna with Crucifix and Angels, Florentine, circa 1375.	Purchase.
(Floor II, Room 30)	Pietà, by Carlo Crivelli.	Purchase.
(Floor II, Room 29)	Portrait of Bartolomeo Bongo, by Giovanni Battista Moroni, Italian, sixteenth century.	Purchase.
	†Mountain Retreat, by Ma Yuan, Chinese, Sung dynasty, A. D. 1200.	Purchase.
	†Journey of Devaradja, by an artist of the T'ang dynasty.	Purchase.
REPRODUCTIONS.	*Plaster cast of the "Ludovisi Throne" in the National Museum, Rome.	Purchase.
SCULPTURE.	†Bronze statuette, Abraham Lincoln, by A. A. Weinman.	Gift of Mr. James Breckinridge Speed, through Mrs. Speed.
WOODWORK AND FURNITURE..	*Inlaid cabinet, Venetian, early sixteenth century.	Purchase.

LIST OF LOANS

CLASS	OBJECT	SOURCE
Antiquities-Classical (Floor I, Room 37)	Nineteen pieces of ancient glass.	Lent by Mr. Thomas E. H. Curtis.
PAINTINGS. (Floor II, Room 12)	The Bathers, by William Morris Hunt.	Lent by the Estate of Louisa D. Hunt.

*Not yet placed on Exhibition. †Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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MEMBERSHIP

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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven year of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.